

## An Analysis of Edward Scissorhands as Tim Burton's Representation of a Gothic Character

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### Abstract

This research examined the use of gothic elements in Tim Burton's film "Edward Scissorhands" 1990. The main aim of this examination is to demonstrate whether Edward Scissorhands is a gothic character that follows the Victorian settings of gothic characters, or if it is more likely to be called a modern gothic character by comparing and contrasting the elements of the original gothic character to the factors used by Tim Burton. The analysis illustrates that Edward Scissorhands can be classified as a gothic character belonging to both Victorian and modern gothic because Tim Burton followed the fundamental elements of gothic while adding his own gothic characteristics. It noted that Burton's themes are similar to Victorian Gothic fiction by exploring themes of isolation and Edward's struggle to be accepted by his society. Moreover, the paper examined the conflict between conformity and individuality that most Victorian and modern Gothic characters experience by comparing Edward Scissorhands with other Gothic characters, such as the Beast in Beauty and the Beast and Frankenstein. The comparison showed that, at the beginning of his discovery by humans, Edward had a chance to be loved, whereas other Gothic characters did not. Furthermore, the paper suggests further exploration can be done on the fact that Edward's inventor purposely waited until Christmas to give him hands instead of scissors.

Keywords: Scissorhands, Tim Burton, Gothic character, Gothic elements. Gothic film

### تحليل شخصية إدوارد ذو الأيدي المقصية كتجسيد تيم برتون لشخصية قوطية

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### ملخص

تناولت هذه الدراسة استخدام العناصر القوطية في فيلم تيم بيرتون "إدوارد ذو الأيدي المقصية" (1990). يهدف البحث بشكل أساسي إلى تحديد ما إذا كان إدوارد ذو الأيدي المقصية شخصية قوطية تتبع النمط الفيكتوري للشخصيات القوطية، أم أنه أقرب إلى الشخصية القوطية الحديثة، وذلك من خلال مقارنة عناصر الشخصية القوطية الأصلية بالعناصر التي استخدمها تيم بيرتون. يُظهر التحليل أن إدوارد ذو الأيدي المقصية يُمكن تصنيفه كشخصية قوطية تنتمي إلى كلٍ من القوطية الفيكتورية والقوطية الحديثة، لأن تيم بيرتون اتبع العناصر الأساسية للقوطية مع إضافة خصائصه القوطية الخاصة. وقد لوحظ أن مواضيع بيرتون تتشابه مع أدب القوطية الفيكتوري من خلال استكشاف موضوعات العزلة ومعاناة إدوارد من أجل القبول في مجتمعه. علاوة على ذلك، تناولت الورقة البحثية الصراع بين التوافق والتفرد الذي تعاني منه معظم شخصيات الأدب القوطي في العصر الفيكتوري والحديث، وذلك من خلال

مقارنة إدوارد ذو الأيدي المقصية بشخصيات قوطية أخرى، مثل الوحش في فيلم "الجميلة والوحش" وفرانكشتاين. وأظهرت المقارنة أن إدوارد، في بداية اكتشافه من قبل البشر، حظي بفرصة أن يُحب، بينما لم تتح هذه الفرصة لشخصيات قوطية أخرى. كما تقترح الورقة البحثية إمكانية إجراء المزيد من الدراسات حول حقيقة أن مخترع إدوارد تعمد الانتظار حتى عيد الميلاد ليمنحه يدين بدلاً من مقص. **الكلمات المفتاحية:** ذو الأيدي المقصية، تيم برتون، شخصية قوطية، عناصر قوطية، فيلم قوطي

## Introduction

During the Victorian age, gothic characters thrived through specific features and atmospheres, but later these features were manipulated to fit more with modern science and technology. Somehow, the super-modern changes still share similarities with the Victorian original features, but they have received less logical acceptance from critics. Thus, the film *Edward Scissorhands* is a unique case study for the mixture of old and new Gothic character elements. The story is mainly about an incomplete man named Edward, whom an inventor created. Still, unfortunately, his creator died before finishing Edward, so he left him with scissors in his hand instead of a real or metal hand. Hence, Edward stays alone with Scissorhands in a Gothic atmosphere that becomes his hands. Edward's story was made into a movie by Tim Burton, who portrays it as a horror movie (Dymond et al., 2020). Edward is the creation of a lonely inventor who had long wished for a son, but died before getting what he wanted. Edward's hands are technically incomplete; instead of fingers, they are cursed with sharp knives as scissors. Since the death of his inventor, Edward lived alone in a tiny town, and he has remained by himself, too bashful to make introductions about himself. However, when benevolent Avon salesperson Peg Boggs finds him, she decides to help him escape his shell. Moreover, Kim, Peg's daughter, is the object of his devotion. The term "Gothic" in literature refers to a genre that combines elements of horror, romanticism, and the supernatural, originating in the 18<sup>th</sup> century. It is characterised by themes of decay and darkness, often set against a backdrop of crumbling castles or remote, eerie locations (Punter, 2013). This paper will discuss Tim Burton's character Edward Scissorhands to examine whether it can be classified as a Victorian Gothic character or a modern Gothic character that follows the elements of the Victorian Gothic.

## 1. Literature Review

### 1.1 Historical background of Gothic

The term "Gothic" in literature refers to a genre that combines elements of horror, romanticism, and the supernatural, originating in the 18<sup>th</sup> century. It is characterised by themes of decay and darkness, often set against a backdrop of crumbling castles or remote, eerie locations. Gothic literature frequently incorporates elements such as ghosts and mysterious characters. (Punter, 2013). Gothic might mean several things depending on the situation. From the third to the fifth centuries AD, a Germanic tribe known as the Goths

was established throughout most of Europe. The phrase in architecture describes a resurgence (or, more precisely, a cultural reconstruction) of a medieval style popular in Britain between the early eighteenth and late nineteenth centuries. In addition to a notion of 'barbaric' Germanic tribes, these reconstructions of a partially fictionalised past offer a backdrop for the rise of Gothic as a literary genre. This development of a Gothic aesthetic received fresh momentum at the beginning of the Enlightenment in the middle of the eighteenth century, convictions that praised the benefits of reason. These concepts were challenging. After the eighteenth century, the Romantics in Britain maintained that inhuman rationality could not explain the complexity of human experience. For them, the emotional and imaginative inner worlds far outweighed the assertions of natural philosophy, for instance. At one, the Gothic level was intimately associated with these Romantic ideas. Poets such as Byron, Shelley, Keats, and Coleridge, at different points in time, used the Gothic to examine, in varying degrees of detail, the function of the ostensibly irrational in challenging quasi-rationalistic explanations. Philosophies that investigated the boundaries of cognition and emotion provided intellectual justification for this viewpoint. Burke argues that the most powerful and, hence, most sublime emotions that individuals can experience are transgressive and terrifying ones, which are primarily associated with projected imminent violent death. The early Gothic seems to be very formulaic, dependent on specific settings, like castles, monasteries, and ruins, and with characters like aristocrats, monks, and nuns, who, on the surface, seem to be interchangeable from novel to novel. This is true even though the Gothic frequently shares these anti-Enlightenment ideas (because it focuses on thoughts and feelings). However, these stories are not as stereotypical as they may appear, and to examine the anti-Enlightenment impulses and associated themes and difficulties essential to the genre, one must look beyond such narrative devices. A second crucial component of any Gothic text analysis is its depiction of "evil." Demonising specific behavioural patterns reveals that a text has a hidden political agenda. This is not surprising, considering that the British Gothic was significantly impacted by the fervour for or fear of revolutionary ideologies throughout the 1790s. In his groundbreaking study of the Gothic, *The Literature of Terror* (1980, revised 1996), David Punter correctly points out that ambivalence is one of the Gothic's fundamentals.

## 1.2 Critics theories

### 1.2.1 Immanuel Kant's sublime theory

Kant (1790), in his theory, the critique of judgments demonstrates a whole new philosophical explanation that shows the differences between the noumena (a word of idea), and the phenomena (a word of object). It is an investigation into how the Mind and the outside world interact in the real world.

According to Kant, the sublime denotes the boundaries of subjective experience, and this focus on introspection elevates cognition and comprehension above some Enlightenment notions of the existence of an independent or "objective" reality that is rationally understandable.

### 1.2.2 Sedgwick's theories

Eve Kosofsky Sedgwick (1980), in her book "The Coherence of Gothic Fiction Conventions," claimed that social taboos and human anxiety can be the main reasons to create a Gothic character. This theory illustrates that Gothic characters were normal, naive humans who underwent a psychological conflict triggered by desire and powerful villains, leading to a sense of claustrophobia.

### 1.2.3 Noel Carroll's philosophy of horror

Carroll protests that, in order to have a gothic character, a horror atmosphere is supposed to be present not only by narrating scary facts but also by showing violence as a natural behaviour for the gothic character. According to his philosophical point of view, Carroll argued that gothic stories and characters rely mostly on what he called "the impurity of monsters," which indicates that violence is not a responsive action but it is an intentional action.

## 2. Theoretical Framework

### 2.1 What is Gothic fiction

Chris (2015) defines gothic fiction as "a mode of narrative that involves elements of fear, horror, death, and gloom, as well as romantic elements, such as nature, individuality, and very high emotion. It is often characterized by mysterious settings, supernatural occurrences, and psychological terror."

#### 2.1.1 Elements of Gothic fiction

**1. set in a historic mansion or castle:** The action is set in the ruins of an old castle or mansion or in and around an old castle or mansion. There are moments when the building appears abandoned, times when it is populated, and times when it is unclear whether it is inhabited by people or something else. The castle frequently has hidden passageways, trapdoors, secret chambers, dark or concealed stairs, trick panels with hidden levers, and possibly abandoned areas (Harris, 2019). Concepts since the Gothic seem to take great pleasure in violation.

**2. Complex heroes:** Gothic authors typically present the main character as an antihero with a nuanced personality that exhibits both good and bad aspects. As

a social outcast, the protagonist typically exhibits repetitive physical or emotional traits (Chris, 2015).

**3. Supernatural aspects:** is the aspect when the author of gothic fiction chooses to incorporate supernatural elements, such as vampires, demons, monsters, and ghosts. Gothic authors use these eerie components to investigate paranormal activities, incorporate terror into the storyline, and arouse the reader's fear (Smith, 2013).

**4. Isolation:** Gothic fiction frequently uses the concept of isolation and alienation from loved ones. Main characters are often compelled to confront aspects of their lives or identities they would typically conceal from themselves and others.

**5. A Mystery and Suspenseful Atmosphere:** The characters are usually tormented by a sense of menace, a terror heightened by the unknowable. Plots are frequently based on mysteries, such as unexplained parentage, disappearances, or other unexplained occurrences.

### 2.1.2 Famous Authors of Gothic Fiction

- **Ann Radcliffe:** Mrs Radcliffe pioneered the Gothic novel genre, concentrating on terror rather than horror. Her works transformed the supernatural into comprehensible phenomena. She was also the first to propose a powerful female character. Her books include *The Castles of Athlin and Dunbayne*, *A Sicilian Romance*, and *The Romance of the Forest* (Austen, 2019).
- **Horace Walpole:** By fusing the supernatural with realism, Walpole wrote the first horror book to combine fantasy and reality. He built the most influential early Gothic Revival mansion. His books include *The Castle of Otranto* and *The Mysterious Mother* (Clarke, 2020).
- **Mary Shelley:** Mary Shelley's Gothic novels helped shape new genres, including horror with a monster theme and science fiction. Her works include *Frankenstein*, *Mathilda*, *Val Perga* and *The Last Man*.

### 2.2 Who Is Tim Burton

Timothy Walter Burton, an American filmmaker, was born in Burbank, California, on August 25, 1958. He loved fantasy movies, painting, and drawing since he was in his early teens. 1979 he graduated from the California Institute of the Arts and joined the Disney animation team. Disney recognised his potential and helped produce his first short films, *Hansel and Gretel* (1983) and *Vincent* (1982), even though his unique universe did not fit the Disney way of animation. After leaving the Disney studios, he made his first feature film, *Pee-*

Wee's Big Adventure, in 1985. He is renowned as a director with unrestrained creativity and a distinctive visual cosmos. Tim Burton is primarily recognised as a filmmaker but also a skilled illustrator, painter, and photographer. He released *The Melancholy Death of Oyster Boy and Other Stories*, an illustrated collection of poems, in 1998 (Gallo, n. d.).

### 2.2.1 His Works:

- 1982 (*Vincent*)
- 1983 (*Hansel and Gretel*)
- 1984 (*Frankenweenie*)
- 1989 (*Batman*)
- 1990 (*Edward Scissorhands*)
- 1993 (*The Nightmare Before Christmas*)
- 1997 (*Mars Attacks!*)
- 1999 (*Sleepy Hollow*)
- 2001 (*Planet of the Apes*)
- 2005 (*Corpse Bride*)
- 2005 (*Charlie and the Chocolate Factory*) .

## 2.3 What is a Gothic Character

The Gothic Character is characterised by mystery, the supernatural, depression, living alone in dark and ruined palaces, isolation, feeling alienated socially and emotionally, and a frightening and unusual appearance.

## 2.4 The general elements of a Gothic Character

1. **Isolation:** Gothic characters are frequently depicted as physically or emotionally isolated.
2. **The setting:** In Gothic literature, the storyline is set in an old castle.
3. **The Supernatural Elements:** Gothic characters may be connected to supernatural powers.
4. **Romanticism:** Gothic characters can be intensely romantic, leading to dramatic and tragic relationships.
5. **Mysterious:** There is an air of mystery surrounding them (Harris, 2019).

### 2.4.1 Famous Gothic Characters

- Edward from *Edward Scissorhands* will be discussed in detail in this paper
- Wednesday from "Adam's Family" Love making pranks on her brother and enjoys torturing him
- Batman from "Batman" is a famous and popular superhero

- Severus Snape from "Harry Potter" is a professor at Hogwarts School and king of the Dark Arts.

## 2.5 Who is Edward Scissorhands

Edward Scissorhands is the story of an artificial man created by an inventor. Unfortunately, the inventor dies before finishing his creation, leaving Edward with scissors for his hands. Edward lives alone in a Gothic house until Peg, an Avan saleswoman, discovers him and brings him to her house. At first, Edward's unique talents transformed mundane activities into extraordinary art, topiary, ice sculptures, and haircuts. The neighbourhood initially welcomes Edward, fascinated by his ability. Kim, Peg's daughter, is initially wary of Edward but comes to understand and appreciate his kind nature. Edward falls in love with Kim, and his passion is genuine but fraught with complications stemming from his physical differences. Jim, Kim's boyfriend, exploits Edward's trust and innocence for personal gain—a series of misunderstandings leads the community to turn against Edward. In a desperate, dramatic confrontation, Edward accidentally injures Jim. This act solidifies the community's fear, and Edward is forced to retreat to his house. The film closes with an older Kim telling Edward's story to her granddaughter, revealing that Edward still lives in the mansion and creates ice sculptures that cause it to snow.

### 2.5.1 Plot Summary of Edward Story

The story begins with a Frankenstein creature called Edward, who came to life by an inventor, but the inventor died before finishing Edward, so he left Edward with scissors and hands. Tim Burton directed the film, which is a macabre fairy tale and a horror movie. Peg, an Avan saleswoman, travels to the gothic castle on the hill above her suburban neighbourhood, hoping to make a real sale. There, she discovers Edward's extravagant topiary garden and enters to find a solitary Edward sheltering in the attic ruins. Peg is initially alarmed by Edward's leather-clad look and scissor-hands, but she soon learns that he is not dangerous. To explain that his inventor did not give him hands, which is why he has this strange appearance, Edward tells Peg, "I am not finished" (Burton, 1990, p. 11). Peg chooses to bring him home with her out of compassion. As a result, Edward gets acclimated to the conformity of suburban life by Peg and the women in her neighbourhood. At the same time, Edward gives them a break from their mundane existence and a taste of much-needed individualism. While residing with the Boggs family, Edward develops feelings for Peg's daughter, Kim, which annoys Joyce, the only housewife who wishes to tempt Edward, and Jim, Kim's boyfriend, who views Kim as his property. These suburbanites appreciate and consume Edward's gifts, but Jim and Joyce use his scissors to turn their neighbours and friends against him, making him an outsider. Burton's films' scenes of an idealised suburban setting quickly highlight a gendered

division of labour in which women are housewives and mothers, while men work outside the home. However, Peg is depicted as resolutely determined to be something more than a homemaker and mother. Although her "Avon lady" job is gendered, her commitment to it shows that Peg desires financial independence. Peg breaks to some degree from the traditional and conformist values of suburbia that suffocate and harm other women. Although Joyce makes an effort to start a business, her choice is motivated more by her desire to exploit Edward's hairdressing skills for her financial gain and to tempt him. Edward flees from Joyce's tempestuous trying. She is furious and cries at Edward to come back. Joyce poisons the well in her community by claiming that Edward attempted to rape her because she is unable to handle what she believes to be rejection. Burton portrays gossip as a significant social issue in his picture. Joyce uses her charge of rape as a means of getting even with Edward. Jim blatantly treats Kim as his property, and he even exploits Edward's love for Kim to coerce him into stealing his father's house, letting Edward shoulder the responsibility for the failed heist. Jim says that after Edward accidentally wounds Kim while she is dancing in the snow-like clippings, he intentionally wounds her. Kim ends their relationship in response to this. Jim sees Kim as an object that he must use murder to defend himself from Edward, even after their split. However, as Jim attacks Edward to reclaim Kim as his possession, Kim takes the rifle from Jim so he cannot kill Edward, and she keeps defending him with whatever is available. Edward kills Jim, and Kim uses one of the inventor's extra scissor hands as a prop to persuade the irate crowd at the castle gates that Edward is dead to deter them from pursuing him further, and it succeeds (Dymond et al., 2020, pp. 101, 102, 104). The film ends with an older Kim telling her granddaughter Edward's story, revealing that Edward still lives in the castle and creates ice sculptures that cause it to snow.

### 2.5.2 The Characters in Edward Scissorhands

- **Edward** was created by an inventor who made a real hand for him and promised to give it to Edward as a Christmas gift, but he died before he could do so, so Edward remained incomplete with scissor hands. He lived alone in the castle and had unusual abilities, such as topiary, ice sculptures, and haircuts, until he was discovered by Peg, who brought him to her house. He lived in the suburbs with pastel-coloured houses, utterly different from his gothic castle. Edward fell in love with Peg's daughter, Kim. Edward struggled with the issue of acceptance, and in the end, he was not accepted because he was different and returned to live alone in the castle.
- **Peg Boggs** is a kind and compassionate Avon saleswoman who discovers Edward in his gothic castle and brings him to her house. She loved Edward very much and found his unique abilities.
- **Kim Boggs is Peg's daughter.** She is a young girl who is initially afraid of Edward and does not accept him, but in the end, she falls in love with him

and saves him from the neighbours when they turn against him and try to kill him by claiming that Edward is dead. At the movie's beginning, she appears as an older woman telling Edward's story to her granddaughter.

- **The inventor** is Edward, who wished to have a son, so he invented hands. Edward loved him and promised to make him real hands and give them to him as a Christmas gift. Unfortunately, Edward died before giving them to him. Hence, Edward remained incomplete with scissors instead of normal hands.
- **Jim** is Kim's boyfriend, who is jealous of Edward and cannot stand him. Jim exploits Edward's innocence to steal, portraying stealing as noble and convincing Edward to take from his parents' house. However, when the police arrive, Jim abandons Edward and makes him bear the blame alone, which causes the town to fear him.
- **Joyce** is the neighbour of the Boggs family and is flirtatious with men. At first, she appears friendly toward Edward, but later she tries to exploit his innocence and unique abilities for her own purposes. She tries to seduce him, and when he refuses, she accuses him of inappropriate behaviour, which leads to everyone turning against him and eventually rejecting him.

### 2.5.3 The Themes in Edward Scissorhands

**1. The Struggle Between Conformity and Individuality:** The film examines the clash between fitting in and being authentic. The town is about the same, with matching houses and routines. Edward's presence shakes things up and reveals the town's hidden flaws. The big difference between Edward and the town's obsession with being "normal" is a way for Burton to criticise the pressure to fit in. He uses Edward to show that being unique is valuable, even if it is scary or misunderstood by most people. (Papersowl. Com)

**2. Love:** Love is shown between many of the characters. Kim's family is affectionate with each other, and love is shown between the family members. There is also a romance between Kim and Edward, as evidenced by her lying to protect him from the community in the end, when she tells them he is dead, so they leave him alone. (Weebly. 2012)

**3. Appearances versus reality:** In the film Edward Scissorhands, appearances are deceiving. Though Edward looks like a monster and is not human, he demonstrates more humanity through compassion than the real people in suburbia. ' In contrast, some of them, like Jim, are cruel and calculating (Weebly.com).

**4. Self-discovery:** Kim undergoes a process of self-discovery when she realises that she is no longer attracted to Jim due to his personality. Instead, she is

attracted to Edward, whose looks are so deceptive. She learns to appreciate someone for who they are rather than what they are. (Weebly. Com)

**5. Isolation:** Isolation and loneliness are the state of being separated from others, either physically or emotionally, leading to feelings of solitude and abandonment. This theme is embodied in Edward's life as a man, and his struggle to fit into society highlights the pain of isolation and the desire for Connection. According to Weebly.com, Tim Burton reveals how society often rejects different people. Edward is an outsider because of his hands. At the barbecue, he is introduced to the neighbours and accepted as 'extraordinary'. After breaking into Jim's house, he is labelled a 'freak' by Jim and handicapped by their war veteran neighbour.

**6. Tragedy and sacrifice:** Edward's story is ultimately tragic, highlighting themes of sacrifice and the bittersweet nature of love and belonging.

### 3. Discussion and results

#### 3.1 Tim Burton's Role in Shaping the Gothic Character

Tim Burton's films exhibit his visual style and obsession with the gothic and the macabre. Because he is interested in the Gothic idea of normalising the outlier, Burton frequently depicts outcasts, misfits, and characters that do not fit in with society in his films. Additionally, he challenges common ideas and views by subverting traditional narratives and storytelling structures, creating powerful anti-narratives to the typical movie conventions. Burton's films frequently resist obvious and traditional plots in favour of establishing a unique visual aesthetic and atmosphere. This strategy can be viewed as a means of eschewing the norms of popular storytelling and making room for unusual and underrepresented perspectives

#### 3.2 Edward's features as a Gothic character

**1. Isolation;** "No, Scissorhands. You know the mansion on top of the mountain?" (Burton, 1990, P. 2). This quote is said by old Kim to her granddaughter at the beginning of the movie, talking about Edward and his scissors hands and telling her that he lives in the mansion at the top of the mountain. The mention of his mansion indicates Edward's isolation and the contrast between Edward's dark Gothic mansion and the colourful suburb. Also, old Kim's reference to Edward with the scissors' hands acknowledges his unique abilities, highlighting his differences and his struggles with societal acceptance. " Well, an inventor lived in that mansion a long time ago. He made almost everything. You see, the inventor was very old. He died before he got to finish the man he invented. So, the man was left alone, incomplete, and

alone. " (Burton, 1990, p. 3). This quote was said by old Kim to her granddaughter when she asked her to tell her the story of Edward. Kim talked about Edward's inventor, who lived in the mansion and was a genius who invented many things, including a man, Edward, to whom he gave a heart and a brain. This symbolises the inventor's love for Edward, whom he considers a son. However, due to his old age, he suffered a heart attack and passed away before he could give Edward normal hands. As a result, Edward was left with scissors hands. Edward lived alone and isolated after the death of his inventor/father. This refers to the film's central theme: isolation. This quote was said at the beginning of the film to give a deeper understanding of Edward's character.

**2. Supernatural Elements:** " Oh, it is so beautiful. This quote was spoken by Peg when she entered the Gothic mansion where Edward lives. She admired the mansion's garden and the way the trees were arranged. This symbolises the theme of the supernatural, as it refers to Edward's unique abilities, including topiary. (Burton, 1990, P. 8). "Edward cut it. Isn't it wild"(Burton, 1990, p. 55). Peg says this quote as she talks about the haircut that Edward cut for her. This refers to Edward's unique ability to cut hair beautifully. Peg's positive reaction also refers to the theme of acceptance. This quote also refers to the fact that, despite Edward Scissorhands being a source of fear, it enables him to do beautiful things.

**3. Love;**" Edward? I think you should just come home with me." This quote was said by Peg to Edward when she first saw him in his gothic mansion, and she decided to take him to her house. This reflects her kindness, as she did not care about his frightening appearance because she saw the kindness of his heart and his need for care. This moment represents an important transition point for Edward to move to her house, where he lives with society and family. It also embodies the theme of isolation and belonging, as Edward was alone, now allowed to adapt to society (Burton, 1990, p. 11).

**4. Tragedy and Sacrifice;** " He's dead. The roof caved in on him. They killed each other. You can see for yourselves."(Burton, 1990, P. 114). "She raises a pair of scissors," Kim said this quote to the people from the suburbs who came to Edward's mansion to get rid of him, as she said that Edward died with Jim when they were fighting. However, the truth is that Jim is the one who died while Edward was still alive, but she lied for Edward and to be safe from the people. She also took from the mansion two Scissorhands, like Edward's Scissorhands, to prove that he was killed, and this indicates her sacrifice to protect him from harm and the people of the suburb. It also indicates her love for him as she cares about protecting him. This also indicates their tragic love story.

**5. Appearances versus Reality;** Policeman (to Allen), He has something in his hands, looks like knives." (Burton, 1990, P. 79). A policeman said this quote to his friend when they arrested Edward at Jim's family's house. The policeman notices Edward's scissors and compares them to knives. This indicates Edward's differences and unique features: to the policeman who does not know Edward's nature, Edward's hands are dangerous, and the policeman feels afraid of Edward's appearance. Edward's appearance leads to his being misunderstood because of his hands, which some people, such as the policeman, consider threatening weapons.

**6. Self-Discovery;** " I love you " " Goodbye " (Burton, 1990, P. 112). At the movie's end, these two quotes are between Edward and Kim: Kim confesses her love for Edward and says she has great love for him, but Edward says goodbye to her. Despite his love for her, he did that to protect her. This refers to their tragic story and the fact that they could not be together because of Edward's differences. It also refers to their tragic love story where, despite their love, circumstances forced them to separate. "I do not know. Not for sure. However, I believe he is. You see, before he came down here, it never snowed. Moreover, afterwards, it did. It would not have snowed if he had not been up there. Sometimes, you can still catch me dancing in it." (Burton, 1990, P. 116). This quote is said by old Kim to her granddaughter at the end of the movie, when she tells the story of Edward. She believes he is still alive in the gothic mansion at the top of the mountain and links the snowfall to his presence. This indicates Edward's unique ability to shape snow and that there would be no snow in the suburbs if he were not present. This quote also refers to Kim's love for Edward, which is still in her heart after all these years. This is proven by her mentioning dancing in the snow like she used to do

### **3.3 Similarities and Differences between Edward and other anti-Victorian Gothic characters**

#### **3.3.1 Frankenstein VS Edward**

The similarities between Mary Shelley's Frankenstein and Tim Burton's Edward Scissorhands are that they both struggle to fit in their society, realising that they do not belong in the place that was chosen for them by others. Moreover, both were betrayed by those who were supposed to be their closest and most trusted. Furthermore, both of them ended up isolated and melancholic due to the rejection and betrayal of their surroundings. The difference is that, at the beginning of Edward's social life, he was accepted by his neighbours until a group of school students started bullying him, whereas, from the moment of his creation, Frankenstein faced rejection, specifically from the man who created him.

#### **3.3.2 Beauty and the Beast VS Edward**

The similarities is that both went through the same theme of loneliness. Firstly, both of them lived alone in an abandoned castle. Then, suddenly, they both became happy by falling in love with the prettiest girl of their time. This showed that the inner good in them overcame the ugliness of their looks, and that's what gave them hope until the moment they both decided to leave their selfishness behind and wanted to help without hesitation. It was out of his love for Kim that he offered to help everyone, and the beast, out of his love for the beauty, allowed her to go back to her father, although he would miss her and live miserably without her.

### 3.4 The Gothic Twists of Edward's Life

Edward is a creature created by an inventor who considered him his son. However, he died before he could finish making him, leaving him with Scissorhands instead of standard hands and living alone in a gothic mansion. The significant change that happened in his life was after Peg brought him to her home, and he had the chance to adapt to society instead of being isolated in his mansion; society admired him and his unique abilities and accepted him at first, but as the events progressed, his abilities became frightening and a threat to them, as they accused him of a crime he did not commit. There is also a change in Edward's emotional life: he loved Kim, Peg's daughter, but their love ended tragically. In the end, Edward returned once again to the mansion, alone and isolated. This also refers to the theme of isolation and acceptance. Geeker (2020), examined Sedgwick's theory according to the 1990 Tim Burton film Edward Scissorhands and discusses how this movie perfectly encapsulates the ideas put forth by Sedgwick and complicates the ideas and boundaries of horror. The study shows that if the film studies without considering Sedgwick's theories and the gothic, it outright assumes that Edward is monstrous and the film's villain because Edward is oddly dressed, plagued with scars, and possesses blades for hands. Nevertheless, this is not the final result of this study about Edward's character because his outward appearance does not dictate his inner thoughts and actions. Edward is a perfect example of the "inside and outside" dichotomy that Sedgwick discusses. Furthermore, as the film progresses, the events reveal that the characters and groups that would be defined as "good" have the worst intentions. Contrary to Edward's innocence and humble demeanour are the neighbourhood women of Anytown, USA. Outwardly, it would perceive these women as well-intentioned, again because of their appearance. Still, as it displays, these "good" people of the town exploit Edward's condition and easily reject him and demonise him when they are done with him. This ambiguity and complication of elements brought forward by Carroll make the gothic an integral partner to horror.

### Conclusion

This research explores the character Edward in Edward Scissorhands to determine whether he can be classified as a Victorian Gothic character. The

paper examined the elements of Gothic and Gothic character by applying them to Tim Burton's style in Edward to find out that Edward has the same base as a Victorian Gothic character, which are the isolation, innocence, tragedy, and the control of fate over desire. It also showed that Edward Scissorhands has the context, setting, and style of a modern gothic character, which led to the result that Tim Burton's gothic character creation Edward carried a mixture of Victorian and modern element of Gothic character. This paper contributes to a deeper understanding of gothic characters for future research. For instance, further investigation could explore the significance of the inventor's decision not to give Edward real hands until Christmas.

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